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"L'étendue était remplie des bruits légers de l'eau, l'étendue était toujours bruisante à l'infini, mais d'une manière contenue presque silencieuse; elle rendait un son puissant et insaisissable, comme ferait un orchestre de milliers de cordes que les archets frôleraient à peine et avec grand mystère.

Par instans, les étoiles australes se mettaient à briller d'un éclat surprenant; les grandes nébuleuses étincelaient comme une poussière de nacre, toutes les teintes de la nuit semblaient s'éclairer, par transparence, de lumières étranges; on se serait cru à ces moments de féeries où tout s'illumine pour quelque immense apothéose," etc.

Les dernières pages nous ramènent au temps des fabliaux. C'est une visite que fait Petit Pierre à sa grand'mère, la vieille Marianne, dernier échantillon de race celtique. Loti change encore de style, on a de la peine à reconnaître dans le lyrisme doux et un peu monotone de ce chant armoricain l'auteur du 'Mariage de Loti' ou du 'Roman d'un Spahi.'

En terminant cette trop incomplète étude, une tristesse immense, inattendue, s'empare de nous, tristesse qui s'exhale du scepticisme indéfinissable de Loti, scepticisme dont s'imprègnent volontiers les écrivains modernes par conviction ou par cynisme, peu importe, —le siècle étant à l'incrédulité! La littérature actuelle—soit réaliste, soit matérialiste—nous fait l'effet d'une machine pneumatique se plaisant à ôter de nos cœurs tous sentiments bons et honnêtes; heureux ceux qui pourront échapper au dessèchement presque inévitable.

Comme adieu au lecteur nous lui laisserons cette jolie idée de Loti, car avec lui nous pensons que: "Les histoires de la vie devraient pouvoir s'arrêter comme celles des livres."

M. AUGUSTIN.

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### NOT . . . NOR or NOT . . . OR? or BOTH?

PROF. McELROY raises some interesting questions in the February number of MOD. LANG. NOTES. In most of the cases under discussion, I think that good usage offers us two forms, as follows:

*not . . . or*—or, more emphatically, *not . . . nor* (*nor*=and *not*);

*no . . . or*—or, more emphatically, *no . . . nor* (*nor*=and *no*);

*never . . . or*—or, more emphatically *never . . . nor* (*nor*=and *never*);

*neither . . . nor* in all cases.

I think most persons will agree that the Pennsylvania Railroad is justified in using any one of the following forms to express the idea indicated:—

1. Do not walk on the Railroad and do not trespass on it.

2. Do not walk }  
and } on the Railroad.  
do not trespass }

3. Do { not walk } on the Railroad.  
nor trespass }

4. Do not { walk } on the Railroad.  
or }  
trespass }

It seems to me unfortunate to speak of *not . . . nor* as a "double negative," though of course that name can be defended. PROF. McELROY's suggestion that the best English has perhaps cast out *not . . . nor* in favor of *not . . . or*, certainly cannot apply to such a case as the following:—

"Wealth does *not* always give power, *nor* do undeniable talents in all cases secure for the possessor even a moderate degree of worldly success."

May the English language always retain its freedom in this matter; the artists in language need it.

If I may speak of a related matter, what one of us never says "I haven't but one," when he means "I have but one."—*Not hardly, not scarcely, not but*, etc., are great sinners.—In a careless moment the editor of the *Christian Union* recently gave his readers the following information (Nov. 8, 1888, p. 499):—

.... "There may be two sides to the question on which your party paper has seen but one, has not been willing that you should see but one."

A. H. TOLMAN.

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